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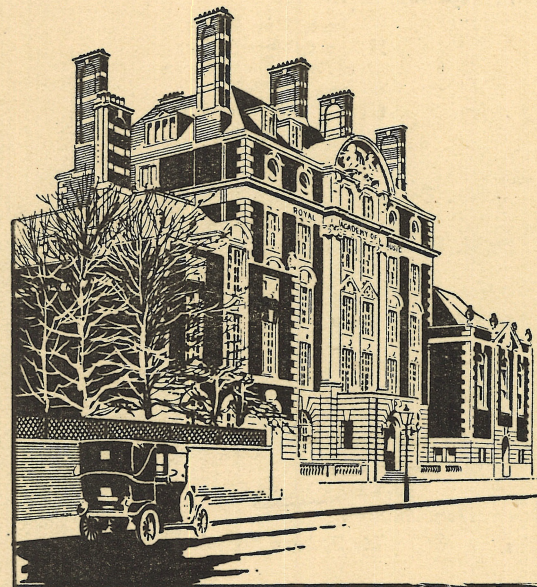
THE R. A. M. CLUB MAGAZINE.



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No. 85

November
1929



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The R.A.M. CLUB MAGAZINE

Edited by J. A. FORSYTH

No. 85 November, 1929

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Editorial Notes and Notions

THE VICTIM of Pen Pictures of Personalities Past and Present in this issue is Mr Walton O'Donnell. His life has been so varied, and he is so well known in so many spheres of musical activity, that I am sure the few lines will be read with interest. I thank him for bearing with me during the inevitable interview, which I enjoyed very much.

Editorial thanks are gratefully tendered to Sir Alexander Mackenzie for his amusing, interesting and most informative article. When I suggested that he should contribute something to the MAGAZINE, he affected, and affected honestly, that he could not think of a subject. After the manner of editors, I affected not to believe him, and strangely enough, honestly too. I told him he could have 'time'. It was at his eighty-second birthday luncheon party at Ramsgate that he told me he had an idea, and the idea, as usual, turned out a very good one.

My thanks are due to Dr Richards for his illuminating and very fair article on Criticism. As a 'bit of a critic' myself I have read it with real interest, and am with him every time. Constructive and not destructive criticism should be the aim of every music critic when reviewing the work of students. It is but fair to add that the members of my craft, generally speaking, are very sympathetic, and the failings of the few may usually be put down to inexperience.

Marguerite Elzy (Mrs Herbert Withers) was one of the brightest stars in the brilliant constellation which shone in the Academical firmament some twenty years ago. Possessed of extraordinary natural musical intuition and a flair for the problems and difficulties of presentation, her studentship was a triumphant progress in which she gained practically every available and possible distinction. Her attractive personality and gracious kindness endeared her to professors and fellow students, and the deep loss which her husband and family have sustained by her death last April is shared by a sympathetic host of friends both in the Academy and in the Musical World generally.

I wish to draw the attention of the readers of the MAGAZINE to the Concert in the Queen's Hall on Tuesday afternoon, November 26, when Elgar's *Dream of Gerontius* will be given. Sir Henry Wood will conduct. This is a great adventure on the part of the orchestra, soloists, and chorus of the R.A.M., and the concert will be one of extraordinary interest.

Once again may I say that articles of general interest from readers and their friends will be welcome. It must be clearly understood that no responsibility is accepted for such articles, but they will have careful consideration and every effort will be made to return them in the event of non-publication. Such articles should be addressed to the Editor, Royal Academy of Music, Marylebone Road, N.W.1.

Pen Pictures of Personalities Past & Present

BY THE EDITOR

No. 11

B. WALTON O'DONNELL, M.V.O.

WALTON O'DONNELL is a good subject for a pen picture, for he lends himself to be 'drawn' in both senses of the word, but he lends unconsciously, which made the operation pleasant and painless for both parties. He was born in Madras on July 28 1887, the youngest of three sons of a Service conductor, all of whom eventually became Directors of Music in the Royal Marines—a unique circumstance. One of his first recollections was a piano, over the keys of which he was constantly trying to find his way, and at the age of nine he became the proud possessor of a quarter-size 'cello. He was twelve when he won the Coulson Scholarship for 'cello at the Royal Irish Academy of Music, Dublin, and was there a pupil of Heinrich Bast for 'cello, and of that good musician and cheery fellow Esposito, for piano.

In 1901 began his long association with the R.A.M., when he was awarded the first of the Ada Lewis Scholarships for 'cello, and became a pupil of W. E. Whitehouse, and of Frederick Corder, for composition. O'Donnell remained at the R.A.M. for ten years as student and sub-professor, gaining various scholarships and prizes, including the Worshipful Company of Musicians' Medal for the most distinguished student of his period. Some of his compositions were given at the Students' concerts, and he also conducted two performances of a miniature opera, and this fact



B. WALTON O'DONNELL, M.V.O.

may have had an important bearing on his future life. Anyhow, he joined the first orchestra organised by Sir Thomas Beecham, and played under him for a season.

But the attraction of the bâton was in O'Donnell's blood, and Irishmen are always out for an adventure. Very wisely he came to the conclusion that the best channel for gaining a thorough experience of the science of conducting, band training and band control, lay in the direction of a Service band, and so he went through the mill at the Royal Military School of Music, Kneller Hall, and after the regular course was appointed to the 7th Hussars, then quartered in India. Here he had daily experience of conducting, teaching, and intimate contact with both wind and string instruments, and later on, in 1917, was appointed Director of Music in the Royal Marines. It was during this association in 1925 that his band was chosen to accompany H.R.H. the Prince of Wales on his African and South American tour. During the stay in South Africa the band visited all the important towns from Cape Town to Johannesburg, and gave many successful concerts. On his return to England, he received the M.V.O. at the hands of H.M. the King.

In July 1927 O'Donnell retired from the Service, and joined the staff of the B.B.C. to create and conduct the present Wireless Military Band, and at the same time was appointed to the staff of Professors at the R.A.M. as deputy to Sir Henry Wood, in addition to instructing the string orchestra and opera class.

During our interesting interview, I was greatly intrigued by some of my 'victim's' views on the art of conducting and the training of young conductors. During my own long and varied career, I have been 'mixed up', more or less intimately, with many of the best known conductors of the last twenty-five years, and it has always been a fascination to watch their methods. No department in the art of music during the last quarter of a century has made such strides as conducting. I can remember when conducting was merely another word for 'wagging a stick', and there are some of our young conductors to-day, although immaculately attired only wag it gracefully. As Mr O'Donnell pertinently says, 'the art and science of conducting, and the perfect orchestral or combined performance will not be achieved until it is realised that some ideas and knowledge of interpretation and graceful actions are not in themselves sufficient. A thorough training, adequate apprenticeship, considerable knowledge and vast experience in the most minute details of the medium employed are as essential in the training of a conductor as they are in the making of a great violinist, or pianist, or singer, and this before interpretation can begin'.

I should like to add something about Mr O'Donnell's work at the B.B.C., and his dreams of the day when composers may consider the Military Band as a medium for the expression of their thoughts, but space will not allow. Perhaps Mr O'Donnell will send me something on this important subject for inclusion in a future issue of the MAGAZINE.

Another side of his varied and busy life is composition. He has written works for orchestra, military band, his own pet instrument the 'cello and pianoforte (sonata, phantasy, etc.), piano pieces and songs. And amid these sedentary occupations, sport has not been forgotten, and by sport I mean the personal participation in games. He has played cricket for the Corps of Royal Marines (he was strangely reticent as to his scores, but musicians as a race are shy), lawn tennis, golf, and squash rackets, and I cannot finish my picture in more fitting terms than by saying that Walton O'Donnell is a good sport.

Incidental and Entr'acte Music

BY ALEXANDER C. MACKENZIE

ENCOURAGED by the interesting student-productions which took place in our Rehearsal Theatre during the past year, I am tempted to compare existing conditions regarding stage music with those prevailing in the now remote past of my childhood. Never having lost that intimate touch with the 'Boards' which permits me to speak from many personal experiences, I even hope that from these reminiscent jottings some helpful information may be gleaned by those who feel themselves drawn in the same fascinating direction.

Memory carries me back to a time when the playbills (a yard long and reeking with greasy printer's ink) of the best provincial theatres announced four or five pieces to be presented in one evening.

The dramatic appetites of the audiences must have been as prodigious as the staying-powers of the actors who provided these, nightly changed, entertainments. Melodrama, with its then ever-recurring musical accompaniment, being in most cases the principal dish in the menu, the members of the band were kept almost as busy as their colleagues behind the footlights. True, a Comedietta or Farce suggested a brief respite: but as often as not the names of Miss X or Mr Z appeared on the programme 'With Songs', or 'Will dance a Grand Pas de Deux'. The frequent changes of scene and costume also necessitated a considerable amount of music between the acts—of which more anon.

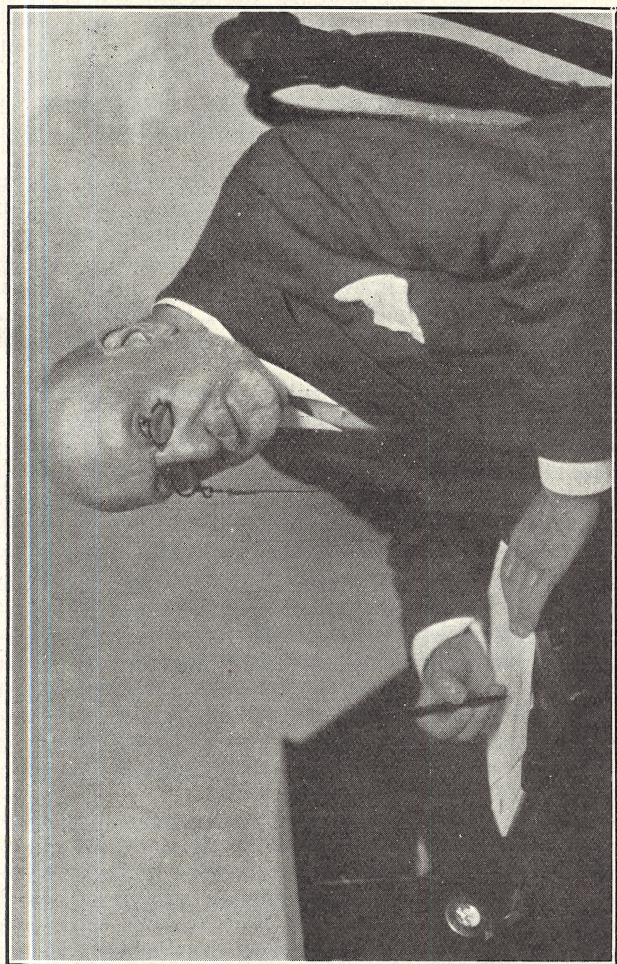
My own earliest recollection of an orchestra dates from a rehearsal of Lock's music to *Macbeth*: and I heard Sir William Davenant's additions to Shakespeare attempted many times by actors who could only sing badly or not at all. But from the Midnight Hags to whom it is allotted one ought not to expect perfect intonation. A strange tradition that it boded ill for the welfare of any theatre if scraps of that music were sung, hummed or whistled within its walls survived for long. There is little fear, however, of a continuation of that maleficent influence, for its robust strains are completely forgotten.

Books containing characteristic items (technically termed 'Hurries' or 'Agits') to accompany combats and other exciting incidents, or to heighten the expression of sentiment or remorse, were provided for the essential needs of the 'Legitimate' drama—similar to those now in use in every well-regulated picture-house.

Whether the latest newcomer on the Screen, familiarly known as the 'talkies', will be able to dispense with these aids remains to be seen.

Probably the first specimens of full orchestral accompaniment specially written for the display of events occurring during the day and exhibited by the Biograph (Bioscope) on the same evening at the Palace Theatre, were composed by Herman Finck, and are still remembered for their dexterous appropriateness and skilful instrumentation. But seemingly there are tuneful morsels deemed to be adaptable to an astonishing variety of situations. A relative of mine who has acquired the picture-habit, frequently tells me, after one of her visits, that a piece of music known as *Benedictus* was played. 'What was happening on the screen?' 'Oh, what is usually called "Sobstuff".' On other occasions, the reply would indicate that a church, or a lover's meeting, etc., had been shown. But the answer to a recent query was 'You'll never guess—it was an inquest!' Now, a line must be drawn at a Crowner's Quest. So painful an event must have been far from the composer's mind—whoever he is—when he penned the melody.

A cursory glance at the music supplied by Sir Henry Bishop and others to the numerous melodramas at Drury Lane and Covent Garden (always excepting some still deservedly popular songs and glees of the sturdy English type) should prove that it very rarely rose above the merest commonplace. With Charles Kean's fine Shakespearian productions at the now demolished Princess' Theatre, and John L. Hatton's music (1853-58) much better artistic results and gradual improvements are to be noted; and these were continued under Boucicault's managements, with the help of Julius Benedict. (*Octoroon* and *Colleen Bawn* 1860-62.)



SIR ALEXANDER MACKENZIE, K.C.V.O.

Art-periods have a habit of over-lapping and attempts at marking sharply defined border lines are futile; it may be stated, however, with a fair amount of accuracy that with Henry Irving's personal management of the Lyceum (1879) music's hopes for adequate recognition were fulfilled, and the great actor's example had to be followed by others. He had not only employed the most eminent of his composer-contemporaries such as Sullivan, Stanford, etc., to illustrate his splendid productions, but invariably provided competent, fully equipped orchestras to do justice to their efforts. No 'Underground' orchestras for him! Entr'acte music was meant to be heard. Without any pretence to a knowledge of our art, he had an unerring instinct for the musical *mot juste* suitable to scenes and situations: and was exceptionally easy to deal with, as he trusted the proficiency of the composers who worked with him. *O! si sic omnes!* Only two of those who enjoyed his confidence survive: Edward German—who has contributed still living music to five Shakespearian plays, besides to those by lesser bards from 1889 to 1905, and myself.

A particularly eerie and quite novel effect in my colleague's music to *The Tempter* was produced by causing two violoncelli to sustain a long-drawn-out chord (A minor, in close harmony) in their lowest range. And a similarly sinister impression added to the weirdness of a recurring incident in Barrie's *Mary Rose*, in which Norman O'Neill's famous 'Call' occurs; in this case a couple of organ pipes produced a 32-foot effect were partly responsible. An orchestra of sixteen (including piano and harp) and three voices were at the conductor's service at the original production. But the instrument, if it may be dignified by that name, upon which the thrilling 'Summons', of three notes, was played must be left for the composer himself to reveal; certainly it will not be found in any dictionary of musical terms. Nor should the remarkable and continuous accompaniment by Ernest Irving to the Chinese play *The Circle of Chalk* be forgotten in this connection. So quaintly odd a combination of instruments (percussive and other) has never been heard before or since. Perhaps not even in Pekin! The effective results emanating from the above quoted example exhibited the ingenuity and inventive ability of these skilful craftsmen. Space forbids the mention of others equally deserving of praise.

I must quote the rare instance of an actor-manager changing his point of view at the suggestion of a musician. When I had finished playing my Ravenswood music to Irving, he asked what that triumphant burst at the final curtain was intended to convey: my idea being the unhappy lovers were united in death, and not separated as in the case of Faust and Margaret. In fact, it was

meant to be an apotheosis of love. After a moment's reflection he explained that he had imagined a cold and desolate moonlit scene with the black plume lying on the quicksands. On the following day this letter, evidently written on the evening of our meeting, reached me:

Dear Mackenzie,

You were right after all. Faust does, we hope, get to Heaven in the second part—and Edgar and Lucy, I am sure, go together. At all events your music will certainly send them there—and the moonlight on the sea—I shall change to the breaking of the rising sun.

Sincerely yours,

HENRY IRVING.

July 15 1890.

The final tableau became a brilliant sunrise.

Although my own experiences were of the most agreeable kind, others have occasionally been less fortunate. Pretentious ignorance can be mercilessly trying, and the following instances (cited in strictest confidence) should help to prepare the novice for what he may expect. What can be said of many vain attempts to fit a protagonist (*sans* ear, *sans* voice) with a song, when he fondly imagined that an orchestra of twenty-four performers—because every member of which was a professional musician—would be able to follow anything he sang? The composer of *Merrie England* endeavoured to explain that even professional musicians think it wiser to follow Hamlet's advice to the players and to 'speak no more than is set down for them'. One more trial of patience.

Our friend William Wallace had, by request, written music to a romantic drama (of Belgian origin) and duly delivered the goods. 'What is this theme? I don't like it! And this one? It seems nice!!' 'That is the same one you disliked in F major, but it is A flat this time.' 'Who plays this bit?' 'A horn.' 'I don't care for horns.' and so on *ad nauseam*, and with rapidly rising temperatures. Then came a light and airy passage in the higher registers. 'How is this scored?' 'Well, so many instruments have been cut out, that there isn't much left to work with. Still, there is always the big drum!' Exit an 'Enraged Musician' (according to Hogarth *q. v.*) and who may blame him? These, mayhap, are extreme examples, but nonetheless typical of some such unintentionally funny encounters. Happy we who can appreciate the humour they provide.

On the other hand, the ambitious aspirant must have a natural flair for the theatre and all thereunto pertaining, added to a special training: he must learn to express his ideas in chosen sentences and few; be able to measure, mentally, the lengths of entrances and exits as well as the probable duration of given situations. When writing, to allow for possible 'cuts' and, like any stage-

carpenter, make them without regret. A few quite well-intentioned bars of music may fidget an actor and have to be sacrificed. Dr Johnson's remark to Garrick 'Pooh, Sir! Punch has no feelings' was not only bearishly unsympathetic, but quite untrue. In short, the hyper-sensitive, still more the inexperienced, should pause before entering a stage door.

To paraphrase Mrs Glasse's famous recipe, 'First catch your atmosphere': a sage recommendation more easily offered than followed in these days when, except in rare cases, the expert is not furnished with adequate means to create it. As a useful preliminary study let the neophyte try his 'prentice hand on carefully-chosen poems suitable for recitation with piano accompaniment: avoiding the snare of over-elaboration to which the technique of the instrument so easily lends itself.

We have to look for complete orchestras in the higher class of cinemas and in variety theatres, or in places where musical comedy and revue (the latter title has lost all its original significance) flourish; and in some of which we can enjoy deafening, jazzy noises made almost continuously by excellent instrumentalists and well-trained choristers capable of doing justice to much higher artistic purposes.

Ours not to reason why, for the present we need only note the fact that in many representative playhouses a pianoforte quintet, perhaps with an occasionally added wind instrument, now provides the musical share of the entertainment. Far be it from my thoughts to bear a grudge against our beloved friend the piano, but its presence in the theatre is 'most tolerable and not to be endured'.

Into this depleted paint-box the composer of such—if any—incidental music is expected to dip his brush in search of a touch of local colour. Be it said 'if any', because the time-honoured need appears to be no longer a necessity. In plays of the 'problem' order has not the eternal triangle been transferred from the orchestra to the stage?

Even the so-called Crook plays now so much in vogue (what are they but examples of the undying melodrama?) prefer to unfold their grim tales without the assistance of our art to accompany the scientific opening of invulnerable safes, or the slippings in and out of unexpected hiding places such as grandfather's clocks, etc. The interesting information afforded in the naturalist's chapter on 'Snakes in Ireland' had to be limited to three words: 'There are none.' Whether the less simple-hearted miss the creepy *tremolandos* is not known to me, but I invariably am aware of an instinctive desire to take a hand in the nefarious schemes and help the criminals by a little unobtrusive musical encouragement.

There is still something to be said—irrespective of the means at the disposal of conductors—concerning Entr'acte music, as serious mistakes are constantly being made by thoughtless selections. Its function is to prepare the mind for the stage-traffic to which it ought to serve as prologue, and completely erroneous impressions are easily produced by injudicious choice. Both of the departments under discussion should chime strictly in unison with the period, intention and general atmosphere of the play. So long as the organs of our bodies continue in a healthy state we are hardly aware of their existence: let any one of them, however, get even slightly out of order and a disturbing influence soon makes its presence felt. One glaring mismatch is still in my memory although it dates from 1895. Sullivan (his *genie du theatre* is undeniable), who had previously provided admirable music to the *Merchant of Venice* and *Henry VIII*, some of which is still popular, told me that he would write no more of that music which is never listened to when the curtain is down. Vainly I tried to persuade him to alter his decision, if only on the grounds that it often survived in the useful form of Concert-Suites. How mistaken his resolve proved to be became evident when he selected items from his already known works for performance between the acts of *King Arthur* at the Lyceum. Such pieces as the modern *March* composed for the opening of the Imperial Institute seemed utterly out of keeping with the mythical subject of the poetically conceived drama. Imagination readily supplied the announcement 'passengers from Tintagel all change here for South Kensington'.

Similarly, the introduction of the bagpipes in *Macbeth* must sound, even to the uninstructed, very like an anachronism. The mellifluous instrument could hardly have been known in that part of Scotland until about four centuries later. The usurper-king is supposed to have met his death in 1056. The injudicious use of an instrument unsuitable to the scenic situation may, like a mere spot of colour in the wrong place, spoil an otherwise good picture. Thus a trumpet, although employed unobtrusively enough, struck a false note in a Prelude to a curtain-rise on the interior of the humblest of cottages which lingered much too long in the ear to chime with the ensuing dialogue on the stage. I confess that on one occasion I imagined myself, rightly or wrongly, to have been guilty of a like error, and remained unhappy until a few notes were eliminated from the trombone-part.

A much more recent example of misjudgment may be cited in the case of a charmingly witty and purely Scottish comedy, when the small orchestra started the excellent performance—doubtless with the purpose of localizing the place of action—with the Overture to *Masaniello*. Any intended subtlety was neither

obvious or effective, for it is a far cry from Naples (1647) to the Athens of the North. Later in the evening, sounds of drums (large and small), bugles and pipes issued from the wings. How so small a stage could accommodate so large a number of military bandsmen remained a puzzle until the information reached me that their combined efforts were reproduced by an ingenious machine contained in a portable box. The illusion was certainly a perfect one. How far the amazing improvements now constantly being made in the construction of these wondrous mechanical devices may affect the future of professional orchestras in the theatre is not within the scope of these rambling remarks.

Alterations in public taste—generally underrated—and inevitable commercial considerations must be responsible for the solution of a difficult problem. But that a new chapter in the history of incidental and entr'acte music has been opened is evident to all interested in the subject.

Are we returning to the primitive state prevailing in John Braham's day? The famous tenor always drew large audiences who did not come to see him act, but to hear him sing; and grotesque were the subterfuges invented to account for his vocal exhibitions in scenes quite unsuitable to the purpose. On one occasion he made his entrance in a desolate mountain gorge in which, having lost his way, he proceeded to explain his anxiety as to where and how the lonely night could be passed. A piano then made its mysteriously sudden appearance from the wings. 'Ah! a piano! *probably dropped by some careless traveller*—I will sing!' And, to his own accompaniment, he obliged himself and an admiring public. All this luckily happened before my time, or I would have suggested dropping the instrument on the heads of some careless management.

But *Progress* would now enable a benighted singer to carry his embalmed accompaniments about with him in a small knapsack. *Quo vadimus?*

Criticism of Students

BY H. W. RICHARDS.

TO BE A GOOD critic one requires a wide outlook, experience, an unbiased mind, sympathy, and a comprehensive knowledge of the particular subject—in fact, a special education. Unfortunately, there are many critics who seem to be endowed with about half, or less, of these essential qualifications, and who evidently consider their task fulfilled if

they can be original by coining some smart phrase or by writing an arresting sentence. This is obvious when their lucubrations are compared with those written by the more staid and really sympathetic. The Pontifical utterances of the Novice can be as easily discerned as the grudging praise of the 'Highbrow'.

Destructive criticism is not difficult and sarcasm is cheap, but the criticism of one who thoroughly understands and who is mellowed by experience is received with pleasure and profit. If the inferiority of a performance needs to be emphasised, the competent critic will do so by offering sensible advice or suggesting that certain precautions should be taken in the future. Being thoroughly qualified, he speaks with authority and his remarks will be taken seriously and with good results especially to the budding performer.

Students' operatic performances, which attain to a high level nowadays, are too often judged by the standard of those given by well-seasoned veterans. It is the easiest thing in the world to say of young people that their acting or singing is immature—of course it is! It would be unnatural and extraordinary if they reached the height of mature specialists, such as Chaliapine or Eva Turner, who, by the way, is an old R.A.M. student. Allowance is seldom made for a first appearance, nervousness or self-consciousness, or a lack of platform experience. Taking everything into consideration, as is rightly done by a far-seeing and perceptive critic, the efforts of students are often more deserving of praise, and certainly of encouragement, than many performances where the names of carefully chosen and highly paid artists appear in the bill, especially when one bears in mind that there is usually in the former, a change of Cast each evening. This method gives many their opportunity, and in so doing brings to light those who possess dramatic talent and vocal gifts. It led to the discovery of Roy Henderson and Arthur Fear, who are now well established in the Operatic World.

Early in the year, when influenza laid low the soprano who was cast for Eva in *Die Meistersinger* with the B.N.O.C., one of our students (Jean Kemp) who had sung the part at the New Scala Theatre, went on at a moment's notice and was equal to the emergency. The feat was the more remarkable when it is considered that the 'cuts' in our performance did not correspond in every instance with those in the version used by the B.N.O.C.

To be able to sustain a rôle with appropriate gestures is known to everyone to be a labour of years, but in spite of some shortcomings the performances given at the New Scala Theatre last July by our students were a fine achievement, and would be so viewed by the critic who had the future of Opera in this country

at heart, and who possessed sufficient imagination to see how certain members of the Cast would develop.

It ought to be stated in passing that one of the three Operas at the Scala gave complete satisfaction to the composer who was present. He congratulated all concerned, with special mention of the orchestra, which was universally admitted to be excellent.

It might be urged—why bother about newspaper reports? True, and many people pay no heed to them; unfortunately the public are woefully ignorant in matters of Art, and possessing little discernment, they are apt to allow their views to be warped by what appears in the Daily Press. Therefore, criticisms carelessly and thoughtlessly written, do harm, and instead of educating the public by showing what promising, educational work is being done in this country, they leave quite a contrary impression.

Criticism is wholesome and welcomed, but it must be founded upon justice, sympathy and impartiality if it is to carry out its proper function.

The Musicians' Company

THE COMPANY of Musicians held a Livery dinner at Stationers' Hall on October 29.

The silver medal of the Company was presented to Miss Joan Coxon, of the Royal Academy of Music.

Dr J. B. McEwen, Principal of the Royal Academy of Music, who introduced Miss Coxon, said that she had distinguished herself not only as a student of the Academy, but also in the greater world which lay outside the educational institutions. While the Academy did not encourage immature or premature entry of students into professional life, it did encourage senior students such as Miss Coxon, who, besides gaining Academy awards and exhibitions, had taken part with brilliant success in concerts at the Queen's Hall and also in operatic performances at the Old Vic.

Club Social and Musical Meeting

On Monday evening June 24 at the Royal Academy of Music, the celebrated pianist, Nicolas Orloff, played to the members of the Club the following programme:

French Suite in G major	...	...	...	...	Bach
Symphonic Studies	...	...	...	...	Schumann
'Reflets dans l'Eau'	}	...	...	...	Debussy
'Poissons d'Or'					
Scherzo	}	...	...	...	Chopin
Nocturne					
Two Studies					
Polonaise					

It was a very large attendance and his masterly performance, especially of the Chopin group of pieces, was much appreciated by those present.

The distinguished pianist was recalled many times and kindly gave two encores.

After the programme was completed he was entertained by the the President, Lady Cooper and others who thoroughly enjoyed the pleasure of his company.

The Club is most grateful to M. Orloff for giving them this artistic treat.

Mems. about Members and Others

Miss Susan Spain-Dunk conducted her Overture *Kentish Downs* with the Bournemouth Symphony Orchestra on August 12, 14, and 16.

Miss Gwendoline Skett, L.R.A.M., has been appointed Lecturer in Music at Graystoke Place Training College.

Mr Noel V. Hale, L.R.A.M., began a course of fourteen lectures on Musical Appreciation in the Carrington Lecture Room, Wooton Gardens on Tuesday October 22, and they will be continued fortnightly throughout the season.

Mr Dennis Dance and Mr Patrick Cory gave a very successful recital for two pianofortes on June 7 at the Court House, Marylebone.

Mr Dennis Dance and Miss Dorothy Tidmarsh gave an organ and 'cello recital at St Mary Magdalene, Munster Square, on September 29.

Mr Frederick Moore has adjudicated at the following Festivals during the season: Brighton, Bristol, Ealing, North London, Stratford, and Westminster.

Mr Frederick Moore's students gave a recital in Wigmore Hall on June 6 in aid of St Dunstan's. Mr Maurice d'Oisly kindly assisted. The sum of £58 was sent to the Treasurer of the Hostel.

The concert arranged by the professors of the Wembley Park School of Music took place at the Express Rooms, Wembley Park. The programme opened with a Minuet from Handel's *Berenice*, performed by the students' orchestra, conducted by Mr B. Franklin Taylor. Some pianoforte solos by Chopin were played by Mr Lawrence Taylor, and violin solos—*Cavatina* by Raff, and Elgar's *Salut d'Amour* were given by Miss Katie Moss.

Miss Jean Kemp sang the part of Mimi in *La Boheme* at Glasgow with great success, on the provincial tour of the Covent Garden Opera Company, and is to appear in *The Mastersingers* at Liverpool this month, as Eva.

Mr Paul Kerby conducted the Vienna Philharmonic Orchestra at Salzburg on August 18 in a concert of British Music. The programme included Elgar's *Enigma Variations* and Percy Grainger's arrangements of the *Londonderry Air* and *Shepherds' Hey*.

Mr Bernard Hilliard gave a second Organ Recital in St George's Cathedral, Capetown, on August 29. The Recital was broadcast.

A Festival Evensong was sung at Christ Church, Woking, on Thursday October 24 under the conductorship of Mr H. Scott-Baker. Mr J. A. Sowerbutts, Organist and Director of the Choir, Guildford Cathedral, presided at the organ.

At the Social and Musical Meeting on Monday October 21 the Budapest String Quartet: Messrs Hanser, Roismann, Ipolyi and Son very kindly gave the following interesting programme:

String Quartet Ernest Bloch
Quartet in F major, Op. 96, No. 2

(Founded on Nigger Melodies) ... Dvorak

The President, Lady Cooper, received the guests.

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Notices

1—'The R.A.M. Club Magazine' is published three times a year and is sent gratis to all members on the roll.

2—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

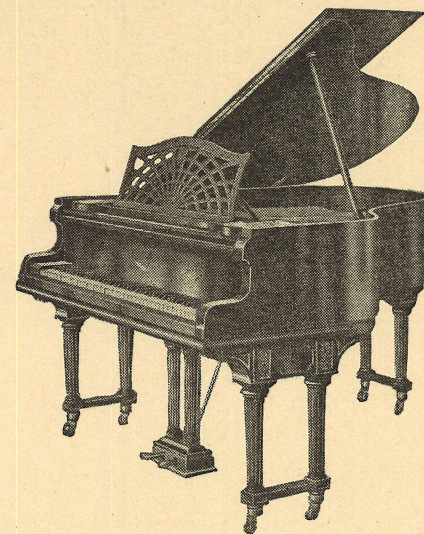
3—New Publications by members are chronicled but not reviewed.

4—All items for insertion should be sent to the Editor of 'The R.A.M. Club Magazine', Royal Academy of Music, York Gate, N.W.1.

The Committee beg to intimate that ex-Student Members who desire to receive invitations to the Students' Meetings should notify the same to Mr H. L. Southgate, at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

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